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MISS ETHEL BARNES.

MISS ETHEL BARNES, one of our best-known lady violinists, has obtained a foremost position. Born in London, she displayed extraordinary talent at a very early age, and made her first appearance on the concert platform at the age of eight as a pianist; two years later she commenced to play the violin. On attaining the age of twelve, Miss Barnes played before Dr. Joachim, who spoke very highly of her performance of Beethoven's "Romance" and a "Suite" by Ries. She then became a student at the Royal Academy of Music, studying the violin under Sinton and Sauret, the piano under Westlake, and harmony under Prout. She remained at that institution for six years, during which time she gained the Potter Exhibition Prize, the Hine Gift, seven medals and two diplomas, was appointed a Sub-Professor in 1892, and on leaving two years later was elected an Associate of the R.A.M. Miss Barnes made her *début* at the Crystal Palace Saturday Orchestral Concerts, and was at once recognised by musicians and the general public to be an exceptionally talented violinist. At the St. James's Hall Ballad Concerts Miss Barnes appeared in place of Lady Hallé, and was recalled no less than four times on that occasion! She has also played with great success at the Queen's Hall Orchestral Concerts, the Patti Concerts, &c. In the provinces, Miss Barnes is an especial favourite, having played in all the principal towns, and for many of the leading orchestral societies.

Miss Barnes has recently been married to Mr. Charles Phillips the baritone, and every year these artists give a series of Chamber Concerts in town, when Miss Barnes leads a string quartet of her own. Mr. Leonard Borwick and other well known artists took part in the last series, which was largely attended. In the provinces Miss Barnes and Mr. Phillips are well known for their violin and song recitals, and in many towns their annual visit is looked forward to as one of the musical events of the season.

Miss Barnes in addition to her public work also finds time for teaching, in which branch

of her profession she is very popular and successful, having passed many pupils for the L.R.A.M. and other examinations.

As a composer the talented soloist has met with considerable success, and her published works include no less than five pieces for the violin, and at least eight or nine songs. Of these the best known are "Berceuse," "O Tsuru San" (a Japanese lament), and "The Humble Swain." Miss Barnes's method is distinguished by rare good style, and an almost masculine correctness of attitude. Her compositions and her performances show alike the nicest taste.

CURRENT NOTES.

THE following gratifying words reach us from America, and seem to cry with clarion voice, "Hands across the Sea." From several sources we learn that Lieut. Godfrey's progress has been a triumphal march. The veteran conductor's portrait appeared in *THE LUTE* dated October 1, 1898.

INTERNATIONAL ENTHUSIASM.

GREAT PREPARATIONS FOR GODFREY AND THE GUARDS' BAND.

In all the cities of the United States thus far visited by Lieut. Dan Godfrey and his British Guards' Band, his appearance has been made the occasion of an outburst of International good feeling everywhere since he struck the first note of his tour before President McKinley in the White House. In New York, in the Seventh Regiment Armory, 10,000 people cheered on the Anglo-American alliance in music. In Chicago the British Guards' Band will appear under the auspices of the First Regiment of Infantry. It is in Kansas City, however, that the most elaborate preparations are being made for a grand International celebration, with Lieut. Dan Godfrey and the British Guards as the incentive. The British Consul has united with the civic authorities, and the immense convention building will be the scene of the concerts. Souvenir badges will commemorate the visit of Lieut. Dan Godfrey and his Guards on May 30. Five thousand of them will decorate the breasts of as many Englishmen and sympathizing Americans in Kansas City during the ceremonies and concerts to be held on that day. The souvenir is to be a beautifully enamelled button, symbolic of the friendship existing between the United States and Great Britain. It will represent the British and American flags, and underneath their folds will pose the eagle and the lion. "One tongue, one purpose" is one of the mottoes. Another is "Invincible in war, triumphant in peace." The button also bears this legend, "Special Visit to Kansas City of Lieut. Godfrey's British Guards' Band, May 24, May 30." May 24 is mentioned because it is Queen Victoria's birthday, the local celebration of which will not be held until May 30, which is Memorial Day in the United States. Dependent from the button will be three ribbons of red, white and blue.

WHILE Americans are waxing enthusiastic over our Guards' band and its director, we

can in some measure return the compliment by pointing to the phenomenal and deserved success of the American comic opera, "The Belle of New York." For our own part we have become quite foolish about it! We have witnessed it nearly a dozen times, and on every occasion after the first visit we have taken fresh people, who invariably become as fascinated as ourselves. Our classic features are familiar to the check-takers (who perhaps hardly regard us with sufficient respect as they note that our seats are paid for), and our strident laugh has more than once interfered seriously with the progress of the play. But when matters grow desperate Mr. "Jack" Hutchins puts in a few experienced little touches on the bassoon, and all is well once more. Seriously: those who have not seen "The Belle of New York" have our sympathy, and those who leave the spectacle undelighted have our prayers.

* * *
MISS GRACE ELLIS, a pupil of Mme. Teresa Carreño, who comes with recommendations from the great teacher, will give her first recital under the management of the Concorde Concert Control at Queen's (small) Hall, June 26, at eight o'clock.

* * *
MME. JUTTA BELL-RANSKE's lecture on voice production at Queen's (small) Hall, on Monday, the 1st May, was attended by the majority of the well-known singing teachers of London, including Signor Alberto Randegger, Miss Withrow, Mr. Charles Lunn, Mr. Mahlendorff, etc. The audience was large and appreciative, and from the criticism that followed the lecture it is to be hoped that some benefit was derived by those present.

* * *
AT Mr. Albert Fransella's last Chamber Concert for wind instruments held at Queen's (small) Hall on May 15, the programme included "Hyménée," a trio by T. Farigoul, and trio (Op. 6) for oboe, clarinet, and bassoon by A. Flégier. A new Dutch contralto, Miss Tilly Koenen, who comes from Berlin with a great reputation, was introduced to London audiences with considerable success. She also appeared in conjunction with the pianist, Mme. Fischer-Sobell, at St. George's Hall, on Wednesday, 24th May, at eight o'clock.

* * *
THE Misses Anna and Louie Löwe, pianist and soprano, who gave an interesting and musical programme at their concert on the 1st of last month at St. George's Hall, included in their programme on the 30th ult. Sonata, D major, Beethoven (Miss Anna Löwe), vocal duets by Brahms (Miss Marie Fillunger and Miss Louie Löwe), Song Cycle, Spanisches Liederspiel, by Schumann (Misses Marie Fillunger, Louie Löwe, and Messrs. Whitworth Mitton and Louis Frolich), besides vocal quartets by Brahms.

THE Fransella and Newlandsmith Orchestras have been organised by the Concorde Concert Control. Their fees are the same as those of the overrated and much puffed Hungarian and other fashionable bands. Those patrons who like what is really good will have the opportunity of engaging an orchestra of Royal Musicians under the directorship of the Royal Military Kapellmeister, Dr. Kuhlau (Director of the Royal Military Orchestra, the Royal Westgothian Infantry, the Royal Gotha Artillery, etc.). Special permission has been obtained from H.M. the King of Norway and Sweden for the visit.—Signor Campanari will come to London if sufficient engagements can be guaranteed. It was Signor Campanari's fine orchestra that drew such crowds to the Imperial Institute last year.

* * *
IN consequence of the great success of Mme. Adelina de Lara at her recital at St. James's Hall a second pianoforte recital is to be given by this artist at Queen's (small) Hall on Tuesday evening, the 27th of June.

* * *
THE Curtius Concert at Queen's Hall on May 2, conducted by Herr Felix Mottl, was a pronounced success. The opening item, the Overture and Venusberg music from "Tannhäuser," was for its first half scarcely treated with quite the amount of spirit to which one has become accustomed, and struck one therefore as being rather lacking in colour, if such an expression may be used. The two songs from "Tannhäuser," "Blick ich umher" and "Abendstern," admirably sung by Herr Anton Van Rooy, left nothing to be desired. A very pleasant number was a ballet suite from Gluck's operas arranged by Herr Mottl, in which the "Reigen Seliger Geister" from "Orpheus" was perhaps the gem. Herr Anton Van Rooy was again excellent in Wotan's "Abschied und Feuerzauber," from "Die Walküre," and here the orchestra acquitted itself very finely. Part II. consisted of the "Verwandlungs-musik" and "Gralscene" from "Parsifal," the latter being given in the form designed for concert use by Wagner, namely, for choir and orchestra only, the parts of Amfortas and Titirel being omitted. In this the orchestra was at its best, and was ably seconded by the choir from St. Margaret's Church, Westminster, under the direction of Mr. E. H. Lemare, of which the Knights' and the Boys' voices were more acceptable than the Youths' voices.

* * *
THE Crystal Palace Concert, of April 29, introduced Sir Arthur Sullivan's "Irish" Symphony, written when he was only 22 years of age. Of course it bears the evidences of extraordinary talent, but it would be absurd to rank it with his maturer efforts. It is of it being weak, and none of it compar-



able to his Overture "Di Ballo"—perhaps one of the most talented and spontaneous works he has ever composed. Herr Xaver Scharwenka made his re-appearance at Sydenham after a prolonged absence, and brought forward for the first time in England his Piano Concerto (No. 3 in C sharp minor). This is a magnificent piece, and it was played by the composer with rare fire and finish. Mr. Andrew Black sang with splendid effect the powerful "Sword Song," from Mr. Elgar's "Caractacus," and the programme concluded with Mr. Reginald Steggall's "Suite for Orchestra" (M.S. in E), which a more considerate management might well have placed earlier.

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M. VLADIMIR DE PACHMANN gave his farewell pianoforte recital at St. James's Hall, on Monday afternoon, May 1, when his programme consisted entirely of Chopin's music. How beautifully he played it we need not say: he is the ideal exponent of that quaint and delightful master.—The same evening the Misses Anna and Louie Löwe gave the first of three Chamber Concerts at St. George's Hall. On this occasion, Miss Anna (pianist) and Miss Louie (vocalist) were assisted by Messrs. G. A. Clinton and A. E. Ferir, who played the clarinet and viola respectively in Mozart's trio in E flat, for the last-named instruments and piano. Miss Louie Löwe sang with admirable taste a nice selection from Schumann, Spohr, and Sterndale Bennett, and Miss Anna distinguished herself in some Chopin solos. The second Concert was given by these talented ladies on May 30, and third is announced for June 13.—Miss Marie Roberts, a lady of very prepossessing appearance, gave a vocal Recital at Steinway Hall, on May 4, when she received valuable assistance from the fine baritone voice of Mr. Charles Copland. Miss Roberts sang with elegance and finish, though such "arch" effusions as "The Moth and the Maiden" are by no means to our liking, or calculated to increase her vogue. Mr. Leo Stern interjected some solos on the violoncello.—Mr. David Bispham gave what was termed a "request" Concert on Saturday afternoon, May 6, at St. James's Hall, when the programme was mainly made up of somewhat heavy German songs, which, while he did ample justice to them, could not prove exhilarating or particularly attractive on any ground. The Teuton does not shine when dealing with vocal music, and we take it that more pretentious platitudes have been written for the voice by Germans than by any other nation. Redeeming features of the concert were Grieg's "Ich Liebe Dick," the buoyant and ingenious "Page's Song" from Verdi's "Falstaff," and Maud White's admirable "Devout Lover." Mr. Bispham sang these perhaps as well as they could be sung, especially the "Falstaff" item, which was deservedly encored. Mlle. Janotha supplied

variety with some capitally played pianoforte pieces, though in two *morceaux* from her own pen she shone rather as an executant than as a composer.—The third series of the Elderhorst Concerts opened at Steinway Hall on May 10, when Miss Gertrude Peppercorn officiated as pianist, and the Misses Hilda and Muriel Foster as vocalists. The latter sang very sweetly duets by Dr. Ernest Walker and Edward German.

* * *

ON May 11 Mr. Joseph Wieniawski gave a chamber concert at St. James's Hall, when the first part of his programme was devoted to his own works. These included a String Quartet, in which Mr. Theodore Werner "led," and three characteristic piano solos which the composer played with perfect taste and precision. The Rondo "perpetuum mobile" (Weber) and Chopin's Scherzo in B minor, which he subsequently gave, were magnificent examples of talented virtuosity.—Miss Grace Jean Crocker, Bachelor or Oratory of the New England College of Oratory, Boston, U.S.A., will give her first dramatic recital in London (under the management of the Concorde Concert Control) at the Queen's (small) Hall, on Tuesday evening, June 13, at 8 o'clock, assisted by Miss N. B. Humphrys, soprano, and Mme. Holman Hinchcliffe, contralto, both of whom have had much success in America, and will make their first London appearances on this occasion. Two new compositions by Mr. Stanley Hawley are in the programme, and will be accompanied by the composer.—Miss Grace Ellis, a pupil of Mme. Carrère, will give her first London pianoforte recital, under the management of the Concorde Concert Control, at Queen's (small) Hall, on Monday, June 26, at 8 o'clock. She will be assisted by Mr. John Dunn, who will play with her the new Sonata in E flat for violin and piano, by Richard Strauss, and the Dutch contralto, Miss Tilly Koenen.

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ON May 12, the superb vocalist, Mme. Marchesi, gave her second song recital at St. James's Hall. She repeated the three German Lieder composed for and dedicated to her by Professor Stanford, which she produced at her concert of April 28, under the title "Die Wahlfahrt nach Kevlaar." It is amazing that this lady can sing, as she did, one of the other, a matter of 13 distinct works, without evincing the slightest fatigue or deterioration of the voice. She had no rest such as might have been afforded by the interpolation of an instrumental solo or two, but she carried out the entire programme by herself and with apparent ease.—Miss Adela Verne gave her second pianoforte recital at St. James's Hall on May 17. The programme was well selected and of reasonable limits. The pianist excelled in her rendering of Chopin and of an "Air Variée" by Paderewski.

AN excellent Albert Hall audience welcomed Mme. Patti once more. Her lovely bravura notes in "Batti, batti" are still unrivalled, but in her rendering of Handel's "Angels ever bright and fair," one could discover nothing very wonderful. The now famous violinist, Miss Leonora Jackson, had to repeat the same composer's Largo. Miss Maud Santley sang passably, and Mr. Edward Lloyd excelled even himself in the Serenade from "Euryanthe." He repeated the last verse, and was again encored in the second part of the programme. Miss Adela Verne's execution on the piano was extremely brilliant, and Mr. Tonking's organ solos, with the exception of Mendelssohn's Wedding March, were played in an astonishingly beautiful manner. The enunciation of Mr. Herbert Grover was faulty, scarcely a word of "Lend me your aid" (Gounod) being intelligible, but a decided encore elicited a love ballad which Mr. Grover sang with much pathos.

* * *

AT the second Concert of the "London Trio," at St. James's Hall, on June 2, Mme. Amina Goodwin, Herr Werner, and Mr. Whitehouse will play a MS. Trio in B Minor by Hubert Parry, and a set of Variations (on a theme of Schumann, Op. 68) by Jwan Knorr. Both these works will be new to the London public. Mr. Watkin Mills will be the vocalist.

* * *

THE Grand Opera Syndicate, Limited, commenced operations on May 8, with "Lohengrin," and a fine representation under the guidance of Herr Mottl was given. M. Jean De Reszke was admirable as ever in the title rôle, Frau Mottl was a pleasing Elsa, and Mr. David Bispham and Mme. Schumann-Heink were acceptable in the parts of Telramund and Ortrud respectively. Nothing particularly noteworthy calls for further remark.

* * *

ON May 9 the operas were Mascagni's "Cavalleria" and Leoncavallo's "Pagliacci." In the first named Mlle. Strakosch made a successful first appearance at Covent Garden, and besides singing well gave evidence of considerable dramatic power. Madame Louise Homer was a charming Lola, Herr Dippel an excellent Turiddu, while Mlle. Bauermeister and M. Albers did all that was needed as Lucia and Alfio. In "Pagliacci" Signor Ancona and Signor De Lucia resumed their old parts of Tonio and Canio with marked success, and though Miss Macdonald suffered slightly from nervousness she nevertheless was a charming Nedda. Signor Mancinelli made his re-appearance as conductor and received a hearty welcome.

* * *

BIZET'S "Carmen" filled the bill on May 10, and once again Mlle. Zelig De Lussan gave her famous impersonation of the Gipsy

cigarette-maker, and with all her accustomed strength. Miss Marie Engle sang the music allotted to Michaela, and her voice was as sweet and as natural as ever. M. Saleza as Don José and M. Albers as Escanillo were each good, while M. Flon conducted with his usual skill.

* * *

ON May 11 we had the first representation this season of "Tristan und Isolde." In this M. Jean De Reszke gave his inimitable rendering of the hero. Madame Litvinne essayed the task of Isolde, and came through the ordeal with considerable credit. She attacked the music of the first act with courage and determination, but rather outsang herself, and was therefore inclined to fatigue in the succeeding acts. Herr Van Rooy was good as Kurwenal and Madame Schumann-Heink was pleasing as Brangane. Herr Mottl yet again proved himself to be a fine conductor of Wagner's music.

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IN Gounod's "Faust," on May 12, Mlle. Strakosch made her second appearance, and more than justified the good impression of her dramatic ability which we had previously formed. Her Marguerite is a very pleasing study, and she has grasped the simplicity, the trust, the love, and the faith of the character to its full extent. Though at times she seemed a little tried by the music, her singing was always full of charm, and the natural grace of her acting completed a very pleasant whole. She was strongly supported by admirable representations of Faust and Mephistopheles in the persons of M. Saleza and M. Plançon.

* * *

VERDI'S "Aida" brought the first week of opera to a close, and in this Madame Litvinne in the title rôle and Madame Louise Homer as Amneris, were successful in gaining further approval. Herr Dippel was very satisfactory as Radamès. Signor Ancona was a good Amonasso, and M. Plançon a most impressive Ramfis.

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"TANNHÄUSER," on May 15, introduced a new conductor and a new Elizabeth to Covent Garden. Dr. Mück is one of those conductors who employ quiet methods, but who has always his orchestra well in his grip. Frau Gadsky's Elizabeth was of considerable merit, and was a good deal strengthened by her charm of manner; Herr Van Rooy was an excellent Wolfram, and Miss Susan Strong a Venus of much attraction. The Landgrave of M. Plançon was remarkable for its dignity, and he was in splendid voice. M. Van Dyck was scarcely a pleasing Tannhäuser, and though at times he sang fairly, his performance was certainly uneven.

* * *

WAGNER'S "FLYING DUTCHMAN" was revived at the Grand Opera on May 23, when the

principal male performers (viz. Der Holländer, and Daland) were Englishmen, though the work was sung in German. Mr. David Bispham and Mr. Lemprière Pringle acquitted themselves to admiration, and they received excellent support from Herr Dippel, who, as Erik, the father of Senta (Frau Gadschi), made a robust and picturesque skipper. The spinning chorus at the beginning of Act II. was very well rendered, and the entire opera received adequate interpretation; but the management of the scenery was not all that could be wished, and the final tableau wherein the Dutchman's ship is supposed to sink—which it did not, although the masts went "by the board," in a half-hearted manner—was little less than a *fiasco*. Frau Gadschi sang admirably in the part of Senta. Although somewhat mature in appearance, she contrived to import considerable fascination into her assumption, and one could readily comprehend the sway which she is supposed to exercise over her father, her *prétendant*, and the Dutchman.

* * *

THE first concert of the current Richter series took place at St. James's Hall on Monday, May 15, when Glinka's "Jota Aragonese" was a virtual novelty. This piece, albeit the only one by this Russian composer written in the Peninsula, breathes not an overwhelming atmosphere of Spanish music. It is buoyant and, to some extent, characteristic; but the orchestration strikes one as being frequently thin, and the development of this *Capriccio* is only proceeded with in a perfunctory spirit. The remainder of the programme was made up of Weber's "Euryanthe" overture, of two familiar Wagner excerpts, and of Brahms's fourth symphony (E minor). This was the last of his works which Brahms heard played. It was performed before him by the Vienna Philharmonic Society on March 7, 1897. Dr. Richter conducted on that occasion, and he it was who first introduced the symphony to English audiences at the Richter Concert of May 10, 1886.

* * *

ONE of the best filled houses of the season gave a hearty welcome to Madame Melba on her re-appearance in "Roméo et Juliette," on May 25, at Covent Garden. This opera has steadily increased its hold upon public opinion, which has been educated to understand its beauty, and though we have recently seen it described as lackadaisical and flimsy we need scarcely add that we are entirely at variance with such opinions, and prefer to think that our judgment is more sound and lasting. Madame Melba gave a fine exposition of the ill-fated heroine, and sang with her accustomed clearness and sweetness. M. Saleza was not at his best, we believe that he had been but recently indisposed; still he threw plenty of energy into his impersonation. M. Edouard

De Reszke's magnificent voice was heard to advantage in the music of Frère Laurent, and equally good was the Capulet of M. Plançon. Mlle. Bauermeister was, as aforetime, the Nurse; M. Albers filled with credit the part of Mercutio; and the Stephano of Miss Marie Elba was acceptable, albeit this lady is possessed of but a small voice. Signor Mancinelli conducted an even performance by the orchestra.

* * *

ON Saturday, May 27, "Die Meistersingers" received an almost ideal interpretation. With M. Jean De Reszke as Walther, Mr. Bispham as Bekmesser, Frau Gadschi as Eva, and Herr Scheidemantel as Hans Sachs, a cast was assembled which it would be difficult, if not impossible, to beat. Valuable assistance was afforded by Mr. Lemprière Pringle as Pogner, and Frau Schumann-Heink breathed a new vitality into the subsidiary part of Magdalena. The lovely music was conducted with the utmost success by Dr. Mück, and the exciting, intricate, and monumental music of the second act had never before been heard to such advantage in this country.

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MASTER H. VERNON WARNER, a young gentleman of tender years and of "most musical" but not "most melancholy" gifts, gave a piano recital at St. James's Hall on Friday, May 26, when he had the welcome concurrence of Madame Alice Gomez. It was surprising to see this lad as he attacked the most difficult pianoforte music without hesitation or mistake, and while his young powers precluded the exercise of great force, his innate artistic perception enabled him to convey the effect of contrast in an almost fairy-like degree.

THE FIRST OPERA.

BY MR. CUTHBERT HARRIS.

UNLIKE all other art forms which have been slow in their development, the opera sprang into existence quite suddenly, and the circumstances which led to its rise form one of the most interesting pages in the history of music.

It was from the efforts to revive the great Greek tragedies of Æschylus, Sophocles, and others, that the dramatic element in music received its first strong impulse. In the classic period these plays were chanted or sung, as mere speech, owing to the size of their amphitheatres and the fact that they were roofless, would not have had sufficient carrying power. All traces of the original manner of chanting or singing these plays had been lost, and it is to the attempts to provide a substitute for the missing Greek music made by Count Giovanni Bardi, a wealthy Florentine noble, and a few friends, that we owe the origin of the Opera.

As far back as 1350 the masquerades and carnivals had been brought to a conclusion by a dramatic performance, with music supplied

by the most eminent composers of the day. This music was of the severe choral style, such as was used in the services of the church, and utterly unsuited to the dramatic situations of the text to which it was set. This unsatisfactory state of things existed until the sixteenth century, when the artistic circles of Florence openly revolted against the scholastic severity and inappropriateness of the music set to these dramatic representations. The crisis came on the occasion of the wedding of Duke Francesco of Tuscany in 1578. The festivities, which were of the most gorgeous nature, included the representation of mythological scenes with elaborate scenery and costumes, and also accompanied with music. The scholastic musicians to whom the composition of the incidental music had been entrusted promptly set to work to turn out a series of vocal figures and canons utterly foreign to the spirit of the words to which they were set. Bardi and his friends were not slow in denouncing the absurdity of the thing, and a bitter paper war raged for some time between the adherents to the old forms and the apostles of the new school.

Count Bardi and his followers were now determined to produce a work in support of their theories, and the first attempt at declamatory music was made by Vincenzo Galilei (the father of the great astronomer Galileo Galilei), a man of culture and a fair musician. He set to music Ugolino's death scene from Dante's "Inferno," for a solo voice, with accompaniment for harpsichord and viola. This monody was sung by Galilei at Count Bardi's palace in Florence, before an audience consisting of the supporters of the new theory, and was received with unbounded enthusiasm as a revelation of the new style of dramatic declamation. Of course the musicians who were supporters of the old school received this effort with laughter and ridicule, which may have, in some measure, been justifiable, seeing that (Galilei being only an amateur) the work was far from perfect so far as *technique* was concerned.

Among Bardi's party were two men to whom must be given the credit of the invention of the opera. One was Ottavio Rinuccini, a poet of repute, and the other, Jacopo Peri, a very gifted and thoroughly equipped musician. Peri was thoroughly convinced of the correctness of Galilei's theory, for in the preface to "Eurydice," his second opera, he says that a study of the Greek drama had convinced him that in their performance the ancients had adopted a means of expression other than that of ordinary speech. In composing music to the text, soft and gentle emotions were expressed by half-spoken, half-sung tones on a sustained bass; feelings of a deeper and more earnest character were portrayed by a melody with greater intervals and a quicker tempo. This was the germ of the modern dramatic

recitation, and the credit of its invention must be given to Peri.

Peri and Rinuccini set to work to produce an opera of an entirely new and more elaborate character than those previously written, and in 1597, at the Palazzo Corsi, in Florence, "Dafne" was first performed. Although both words and music have been lost, we know that it consisted of recitations, arias, choruses and dances, with accompaniments for harpsichord and one or more lutes. "Dafne" was a huge success, and Peri and Rinuccini, delighted with the reception given to their first effort, at once set to work on a second opera, "Eurydice." Fortunately, both the words and music of this opera are still in existence. The printed score consists of the vocal parts and a figured bass, with a short instrumental passage between the acts, to which the word "Suonata" is given. The orchestra, which was placed behind the scenes, consisted of a harpsichord, viola di gamba, three flutes, a chitarone (doubled-necked lute) and a theorbo. Women, for the first time, took part in these performances, and Victoria Alchileti, who sang the title rôle in both "Dafne" and "Eurydice," was thus the first *prima donna*.

So great was the success of these two operas that in a few years the performance of works written in the "stilo rappresentativo" were common throughout Italy. Claudio Monteverde (1568-1651) was, however, the first to make any marked advance on Peri's scheme. He possessed a strong sense of dramatic effect, and on account of the greater freedom of his harmonies and the use of a much larger orchestra with immensely improved *technique*; he is sometimes called "The Father of Modern Music."

We have seen that Galilei's first attempt at monody led to the composition of the first opera, "Dafne"; and, simple though Peri's work must have been, it was from this that the gigantic art-form of to-day, the modern opera, has sprung. Instead of two or three singers we have now a number of soloists and a large chorus; while the harpsichord and lute of Peri's day have given way to the huge modern orchestra of eighty or a hundred players.

MORALS FOR MUSICIANS.

NO. 28. RECIPROCITY.

A CERTAIN vocalist, who throughout an entire season had been "giving his services" at the concerts of his brother artists, and in the cause of charity, found himself at last very short of money, though loaded with *prestige*.

"Why should not I," he reflected, "take a benefit on my own account, and it is only natural to suppose that those whom I have so loyally seconded in their endeavours to obtain cash for themselves or their charities will come forward to support me."

The idea seemed a good one, and he lost no time in "pushing it along." But to his consternation he found that the great majority of the artists to whom he appealed were either unfortunately precluded from assisting him by prior engagements, or else that they had been ordered by their medical advisers to take a complete rest. Nevertheless, our vocalist was enabled to secure the names of several prominent singers and instrumentalists, and he compiled a very attractive programme.

The next thing to do was to secure an audience, but he was pained to find that most of the influential patrons at whose houses he had sung for nothing were either just leaving town or else engaged to attend a race-meeting on the only afternoon for which he could rent St. James's Hall. Nevertheless a certain percentage of those whom he had gone out of his way to please agreed to take tickets, and an even smaller percentage actually paid for them.

On the day of his *matinée* the poor vocalist found that he would be rather dependent for any profit upon casual visitors who might stray in out of the street than upon his subscription list. But he took heart of grace and practised up some capital songs.

When he reached the Hall, one hour before the advertised time for commencement, he found a sheaf of telegrams. Most of these contained the regrets of their senders, pleading indisposition to appear, but one conveyed the information that an artist, who had been set down for the first item, would "if he could possibly manage it look in before the end."

The concert was got through somehow. There were more "dead heads" than paying guests in the auditorium, the programme was "subject to alteration" in a very pronounced degree, and the "benefit" resulted in a serious loss.

This fable shows that a morning performance does not always fulfil its promise.

MUSIC IN THE PROVINCES.

CHELTENHAM.—CONCERT AT THE WINTER GARDENS.—Miss Clarice Ryall-Davis (Principal of the Kingswood College of Music) has a high reputation in musical circles in the Western Counties, and her concert on Wednesday night was well calculated to sustain that reputation. Miss Ryall-Davis gave as pianoforte solos "Concerto in G minor," Mendelssohn, and "Capriccio," Streich, in perfect style and with brilliant execution. She was recalled no less than three times for each, and in conjunction with one of her pupils, Miss Ethel Tammadge, A.L.C.M., rendered a couple of duets on two pianofortes, Liszt's "Rakoczy" and Raft's "Tarantella." Liszt's brilliant composition particularly pleased the audience, who did not cease applauding until the young ladies had

twice bowed their acknowledgments. Miss Rosamond de Lisle, another of Miss Ryall-Davis's pupils and an old favourite at Cheltenham, was at her best in Braga's "La Serenata" (violin obligato by Miss Ethel Tammadge); in response to the encore she gave "Forget, Forgive." In the second part of the programme she gave the exacting aria from "Nadeshda," "My Heart is Weary," with perfect style and finish. Miss Lilian Dennis and Miss Katherine Poole (both pupils of Miss Ryall-Davis) were very successful with "Queen of the Earth" and "Angus Macdonald" respectively. Miss Gertrude Nalder gave violin, and Herr Otto Schömdaltdt mandoline, solos. Mr. W. F. Cook (tenor) and Mr. G. Hastings-Huxtable (baritone) were successful in their selections, and Miss Ethel Tammadge played the accompaniments in finished style. There was a good attendance.

GUILD OF CHURCH MUSICIANS.

BIRMINGHAM CONFERENCE.

Acting under Law II. of the Constitution, where we read:

That the Guild of Church Musicians is an institution established to promote the following object:

"The union of all Anglican Churchmen (of whatever phase of thought), who are interested in church music, in a common effort to elevate the worship of God in a truly religious spirit," it is proposed to hold a Conference at Birmingham on Monday, June 12, to which the Members, Associates, and Fellows are cordially invited. One of the chief questions for discussion at this gathering will be the desirability of establishing an authorised branch of the institution for the Midlands. The Rt. Rev. the Lord Bishop of Worcester takes a great interest in the movement, and being an Honorary Patron, would no doubt be ready to approve of the formation of such a branch in his diocese.

It is further proposed to hold an examination for the Diplomas of Associate and Fellow on the day of the Conference, local musicians will thus be afforded an opportunity of having their capabilities as to fitness in the discharge of their duties as church organists and choir-masters put to the test.

Mr. J. Smedley Crooke, F.G.C.M.,

The Croft,

Hopwood, Alvechurch,

Worcestershire,

has most kindly consented to act as Hon. Secretary to the Conference Committee, and from him any further particulars may be obtained.

ANNUAL GUILD SUBSCRIPTION.

The Members, Associates, and Fellows will greatly oblige by sending their annual subscriptions to the Warden.

1899 CALENDAR.

The new Calendar has been posted to all members whose subscriptions are not in arrear.

DIPLOMA EXAMINATIONS.

April 24, Leeds.
June 12, Birmingham.
June 19, Liverpool.
July 6 (in the Council Room), London.
July 10, Manchester.

COMPETITIONS 1899.

A prize of the value of Two Guineas will be awarded to the candidate obtaining the greatest number of marks in the F.G.C.M. Examination (Organists' Section) to be held on July 6, 1899.

A Bronze Medal for the best Chant Te Deum. A Bronze Medal for the best Double Chant. A Silver Medal for the best Anthem suitable for use during Lent. These competitions are open to all Members, Associates, and Fellows.

EDUCATIONAL BRANCH.

Lessons are given in all musical subjects. Special terms to the clergy and candidates for Holy Orders.

BRANCH GUILDS.

The Council wish to draw attention to Law II. as set forth in the new calendar.

"That the Council have power to sanction the formation of Branch Guilds in Australia, America, and other places, where it may be deemed expedient, such branches to be constructed on the lines laid down by the home Guild."

LECTURE AND PIANOFORTE RECITAL.

Dr. Lewis' lecture, "The Material of Melody, and Early Steps in Musical Art," and Miss Avice Butterfield's pianoforte recital given before the Members, Associates, and Fellows of the G.C.M. on Thursday, May 18, was much appreciated by a large and influential audience. Dr. Prior made a most excellent Chairman.

NEW PUBLICATIONS.

No. 1 of "The Chord, a quarterly devoted to music, published at the sign of the Unicorn, 7, Cecil Court, London, on Mayday, 1899," is before us. This is not, as might be supposed, limited to the review of such music as may be published at 7, Cecil Court, but it is on the contrary a quarterly magazine of very wide purview and great literary ability. The frontispiece consists of an excellent reproduction of Carravaggio's picture, "The Lute Player," and the little volume is further embellished

with a facsimile page from a MS. by Beethoven, and a plate showing an ideal music-room. The literary contents are, however, far more valuable. The articles entitled "The Provincial Musical Festival," "The London Opera Season, 1899," "Music in Arcadia," "Renouveau"—this by the celebrated French composer M. Bruneau—and "Perosi," are each and all delightful in their fearless common sense and pleasing treatment of the English language. To those who value sound honest writing on musical subjects *The Chord* will be welcome, though it is to appear but four times a year. No Editor's name is mentioned, but the name of Mr. John F. Runciman figures at the foot of one of the articles, and we fancy that his lively personality may pervade this welcome publication.

THE "LUTE" COMPETITION.

THE May Missing Word has been guessed by three solvers. The completed sentence should read as follows:

Too many public performers are apt to sacrifice music to Mammon.

The word in the above *not* in italics is the missing word. The sum of five shillings has been or will be forwarded to each of the following:

Miss E. GLADYS ROGERS,
4, Childebert Road,
Balham.

Mrs. THOMAS,
21, Wakefield Street,
Regent Square.

Mrs. DOWLING,
14, Albemarle Street,
Clerkenwell Road.

We congratulate these ladies on having found a word which was not by any means easy; none of our male competitors came near the mark. But we particularly like the suggestion of Mr. James Young (9, Sefton Street, Southport), who opines that too many public performers are apt to sacrifice music to "indulgence." So they are, dear lad, and may you not be one of them! The coupon for this month will be found on the cover.

Any man, woman, or child may send in as many answers as he, she, or it please, but each attempt must be made on the current coupon, filled in with the *full name* and address of the sender, and reach this office on or before June 21, 1899. Please make it clear whether you are lady or gentleman, so that we may address you properly.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use, unless stamps are enclosed.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of the PUBLISHERS, 44, Great Marlborough Street, W., not later than the 20th in order to insure insertion in the next month's issue.

6 JUN 99
MUSEUM

"LUTE". No 198.

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"COME UNTO ME, ALL YE THAT LABOUR."

Anthem

H. M. HIGGS.

St Matthew.
Chapter XI. Verses
28. 29. 30.

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Quartett or Semi-Chorus.

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ALTO.

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ORGAN.

Larghetto ma non troppo $\text{♩} = 68$.

pp

Ped

pp con espress.

Come un-to me, all ye that la-bour,

pp con espress.

Come un-to me, all ye that la-bour,

mp con espress.

Come un-to me, all ye that

pp con espress.

Come un-to me,

P & W. 2279.

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all ye that la - - bour and are hea - vy la - - den, and
 all ye that la - - bour and are hea - vy la - - den,
 la - - bour and are hea - - vy la - - den,
 all ye that la - - bour and are hea - vy la - - den,

cres.
 I will give you rest, and I will give, I will give you rest, will give you rest, will give you rest,
 and I will give, and I will give you rest, will give you rest, will give you rest,
 I will give you rest, will give you rest, will give you rest, will give you rest,
 and I will give, and I will give you - rest, will give you rest,

rest, and I will give, will give you rest.

and I will give, will give you rest.

and I will give, will give you rest. Take my yoke up on—

I will give you rest.

mf Full

Organ mf

mf Full

Take my yoke up on— you, and learn, and

mf Full

Take my yoke up on— you, and learn of me, and learn of

you, and learn of me for— I am— meek and lowly in

Take my yoke up on—

Ped

cres poco a poco

learn of me; For I am meek and low - ly in heart and ye shall

me; Take my yoke up - on you and learn of me, learn of

heart Take my yoke up - on you For I am meek and low -

me and learn of me, and learn of me; Take my

find rest un - to your souls

me Take my yoke up - on you and learn of me; for I am

- ly For I am low - ly in

yoke up - on you Take my

Take my yoke up - on — you and learn of me for —
 low - - ly, low - - ly, Take my yoke up - on —
 heart: and ye shall find rest un - to your souls, shall find
 yoke up - on you and learn —

I am meek and low - ly in heart and ye shall find — rest un - to your
 you and learn of me For I am meek — and low - ly, and
 rest un - to — your souls — Take my yoke — up - on —
 — of me, learn of me For I am meek and low -

souls and ye shall find rest shall

ye shall find rest un- to

you and learn of me and ye shall find rest, shall

- ly, low

rall. *Quartett or Semi-Chorus.* *p a tempo.*

find rest un-to your souls, Come un-to me, Come un-to

rall. *p a tempo.*

your souls, Come, come, come,

rall. *p a tempo.*

find rest un-to your souls, Come un to me, Come un-to

rall. *p a tempo.*

- ly. Come un-to me, Come un-to me,

me, all ye that la-bour and are hea-vy lad-en,
 come, all ye that la-bour and are hea-vy,
 me, all ye that la-bour and are hea-vy,
 Come un-to me, all ye that la-bour and are hea-vy

hea-vy la-den,
 hea-vy la-den,
 hea-vy la-den. For my yoke is ea-sy, and my
 la-den. For my
 For my yoke is ea-sy, and my bur-den light my
 la-den. For my

p Organ
Ped

p

For my yoke is ea - sy, and my bur - den is

bur - den light

bur - den light

yoke is ea - sy, and my

For my yoke is ea - sy, and my

For my yoke is ea - sy, and my

light, my bur - den light, my burden light.

bur - den light, my bur - den light.

bur - den light, my bur - den light.

bur - den light.

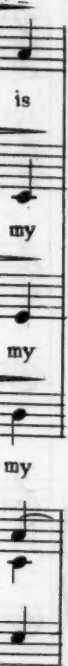
bur - den light.

bur - den light.

pp

pp

pp





Blanche Marchesi